

Bertolami
F i n e A r t



Auction 85
ANTIQUITIES

London. 14th December 2020

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VENUE

Bertolami Fine Art,
1 Harewood Place, Mayfair (London W1S 1BU- United Kingdom)
14 Hanover Square, Mayfair, (London, W1S 1HP - United Kingdom).

VIEWING TIMES

11st - 13th December 2020
The lots are available for viewing only and exclusively by appointment
Bertolami Fine Art, 68 Crockford Park Road, Addlestone
(KT15 2LU - United Kingdom)

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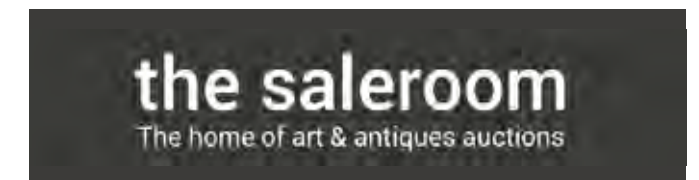
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invaluable



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- The lots are definitely awarded in the auction room on the days of sale: 14th December 2020 – 2.00 pm GMT in Bertolami Fine Art, 1 Harewood Place, Mayfair (London W1S 1BU- United Kingdom), or 14 Hanover Square, Mayfair, (London, W1S 1HP - United Kingdom).
 - The lots are available for viewing only and exclusively by appointment from 1st December 2020 to 13th December 2020 in Bertolami Fine Art, 68 Crockford Park Road | Addlestone KT15 2LU - United Kingdom. Contacts on +44 7737 034525 or write an email at info@bertolamifineart.com.
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 - In the event of matching bids on the same lots, the earliest bid will take precedence.
 - In the case of only one bid on a lot, the lot will awarded at the opening price. (e.g. if the opening price is £ 1.000 and the only bid offered is £ 1.500, the lot will be awarded at £ 1000).
 - In the case of multiple bids on the same lot, it will be awarded to the highest bidder. The calculation of the offer will be made at predetermined increments (view “Predetermined increase”) added to the bid immediately lower than the highest received. (e.g. if the opening price is £ 1.000 and customer (A) offers £ 1,270 while customer (B) - over the immediate lower bid of £ 1,270).
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- On the invoices paid by bank transfer, cheque or cash will not be added a surcharge of Administration fees of 3,5%
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- The descriptions contained in the catalog are subjective and they are expressed in good faith.
- In case of discrepancies, the online version of these terms of sale prevails.

Amount bid £	Predetermined increase £
0-99	5
100-199	10
200-499	20
500-999	50
1.000-1.999	100
2.000-4.999	200
5.000-9.999	500
10.000-19.999	1.000
20.000-49.999	2.000
50.000+	5.000

COROPLASTIC

1

ETRUSCAN TERRACOTTA ANTEFIX

Late 6th - early 5th century BC

height cm 50

Very rare complete antefix representing a young woman, Blackish-brown, red and creamy white paint well preserved; in complete and in excellent condition, with few minor chips and the hand reglued.

Provenance: English private collection, acquired by the current owner in Germany in 1990s.

£ 4,000



2

GREEK POLCHROMY TERRACOTTA HEAD OF A GODDESS

4th - 3rd century BC

height cm 28

Depiction of a Goddess with high polos, probably Persephone, with the lips slightly open and the contour of the eyes is marked by very deep recesses making the gaze penetrating. The most singular feature from the technical point of view is the rendering of the thick hair, shaped by hand and finished with a splint. Modeled by hand and hollowed out internally, the entire surface is covered with a consistent layer of clayey engobe, as the basis of the precious polychrome coating that is still extraordinarily preserved today. Integrative restorations on polos, on hair and on nape.

Provenance: Private collection, London; acquired on the European art market in the 1990s.

£ 4,000



3

GREEK HELLENISTIC TERRACOTTA THEATRICAL MASK

3rd century BC

height cm 12,5; length cm 11

A wonderful small theatrical mask, with traces of the original polychromy. Restored; a specimen from the same workshop published in Christie's Pinterest.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 200



4

GREEK HELLENISTIC TERRACOTTA SACRED YOUNG BULL PROTOME

3rd century BC

height cm 14,5

This beautiful protome of a young bull is characterized by a detailed rendering of the anatomical elements as the horns, the fur and the wrinkles of flesh around the nose and neck. Curiously, two others small horns start from the forehead. Originally it was brightly painted; a missing ear.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 250



5

ROMAN TERRACOTTA VOTIVE MALE HEAD

4th - 3rd century BC

height cm 28

Characterized by full cheeks, fleshy lips and drop-shaped eyes; the short hair are bipartite on the forehead and fall over the ear in small and curly locks.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s and accompanied by a 1970s black and white photograph.

£ 300



6

**ROMAN TERRACOTTA VOTIVE
SWADDLED INFANT**

ca. 2nd century BC

height cm 40

Some cracks that don't disfigure its integrity.

Provenance: English private collection, Kent; bought in 1990s at Grays Antique Market.

£ 300



7

LARGE GROUP OF GREEK TERRACOTTA FRAGMENTS

4th - 2nd century BC

This large lot is composed by a rich group of terracotta fragments, with interesting specimens produced in Magna Graecia. The lot includes fragments of decorative and votive slab, with the depiction of female arms, in offering attitude, adorned heads of goddess, and pieces related to the cult of Dionysus.

Provenance: Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari.repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.

£ 1,000



BRONZE WORKS

8

OUTSTANDING CORINTHIAN BRONZE HELMET

650 - 600 BC

height cm 22

Corinthian helmet of a Greek warrior, well preserved and of extraordinary beauty and suggestive power. The helmet is made with a single heavy sheet, of domed form, on which are still preserved crest attachment elements and small holes over the almond-shaped eyes. With an amazing patina from the deep sea.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 7,500



9

LARGE ETRUSCAN BRONZE KOUROS

Late 6th century BC

height cm 17,5

A solid-cast of archaic taste, with defined pectorals, his hair rendered by incised parallel lines, the face with large almond-shaped eyes, the mouth drawn into a smile, with tenon below for insertion. On the right leg, near the ankle, eroded incised marks, probably an epigraph. Untouched dark green patina.

Provenance: From the Schneider collection, Vienna, early 20th century.

£ 8,000



10

ETRUSCAN BRONZE MIRROR

4th - 3rd century BC

diam. cm 13; height (with full stand) cm 18,5

Engraved tang bronze mirror with nude winged lasa advancing left. Nice green patina; missing tang; some cracks on edge.

Provenance: English private collection, purchased in 1970s in Paris from Gérard Levy, accompanied by a marked and signed Polaroid.

£ 800



11

ARCHAIC BRONZE STATUETTE OF HERAKLES

5th - 4th century BC

height cm 10

A standing Heracles with left leg flexed and slightly advanced; the right arm raised originally holding club; the Nemean lion's skin cloak surrounds his head and wraps around left arm. Some pieces missing, but of excellent style and with an untouched green patina.

Provenance: English private collection, acquired by the current owner in Germany before 2000s.

£ 1,200



12

ROMAN BRONZE FIGURE OF A WARRIOR

ca. 3rd - 1st century BC

height (warrior) cm 6,1; max cm 7,7

With a Montefortino Helmet, holding a long Hasta. Untouched brownish patina.

Provenance: English private collection, acquired by the current owner in Germany before 2000s.

£ 800



13
LARGE GROUP OF BRONZE OBJECTS

From Etruscan to Roman Period

This large lot is composed by a rich group of metalworks, of different ancient periods. The lot consists of: vessels, as basins and jug of large size, strainers, handles, oil lamp; ornaments, as fibulae; mirrors; armor elements.

Provenance: Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari. repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all’asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.

£ 1,000



14
LARGE GROUP OF BRONZE OBJECTS

From Etruscan to Roman Period

This large lot is composed by a rich group of metalworks, of different ancient periods. The lot consists of: vessels, as large size basins, jugs, handles; instrumenta varia, as cutlery and mirrors; ornaments, as fibulae of different shapes and sizes and bracelets; armor elements.

Provenance: Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari. repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all’asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.

£ 1,000



VESSELS AND LAMPS

15

VILLANOVAN IMPASTO CINERARY URN

9th - 8th century BC

height (with lid) cm 38,5; height (urn) cm 33; diam. (urn) cm 17,5; height (lid) 13,5; diam. (lid) cm 21,5

Biconical body with circular flaring rim and a dish shaped lid. An incised decoration with geometrical patterns runs on the body and on the lid. Small restoration on the lip, and minimal abrasions on body and lid.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 800



16

ETRUSCAN LARGE IMPASTO BOWL

7th - 6th century BC

height cm 17; diam. cm 28,2

Rare example of a double-handled bowl in red-brown impasto, decorated with a series of conical embosses that run on handles and on fairing. Intact, small chipping apart.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 200





17

CORINTHIAN TREFOIL OINOCHOE

600 - 550 BC

height cm 40

Large trefoil oinochoe, with double small wheels. The decoration is arranged in three main decorative bands: a sequece of wild boars and lions on the upper and down ones; a scale motif on the central one. The secondary decoration consists of: stylized flowers on the neck and the rim; radiand elements from the foot. Restored but highly decorative.

Provenance: From the collection of a Belgian gentlewoman since 1970s (old family photos that show it).

£ 2,500

18

COUPLE OF ETRUSCO-CORINTHIAN OLPAI

580 - 550 BC

height cm 30 each

Composed by two nice olpai; the main decoration is characterized by the typical sequence of animals, arranged into three parallel bands. Both intact.

Provenance: From the collection of a Belgian gentlewoman since 1970s (old family photos that show it).

£ 2,000





19

ATTIC BLACK-FIGURE BAND CUP KYLIX

Near BMN Painter, 550 - 530 BC height cm 10,6; diam. cm 21

Very nice kylix, with shining surface. On both external sides, two seated sphinxs, affronting each others, with spreaded out wings on the back and tail rolled as a "s"; on their side, two draped figures. Under the handles, palmettes shoots. Double circles in the inner tondo. Intact.

Provenance: Property of an English fashion and textile designer, said to been given to her as gift in the 1980s.

£ 2,500



20

ATTIC BLACK-FIGURE BAND CUP KYLIX

Near the Little Masters Group, 530 - 525 BC
height cm 12,2; diam. cm 20,5

Decorated with a band left in reserve, painted with a frieze of a procession of horsemen and cloaked figures. Between the characters, a series of dotted lines as stylized vegetal decoration. A circled dot is painted on the inner tondo. A minor restoration on lip; foot reattached to basin.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 1,200

21

ATTIC BLACK-FIGURE AMPHORA

Leagros Group, ca. 525 – 500 BC

height cm 45

An Attic black-figure amphora with incised details, characterized by triple handles and torus foot. On the neck, palmette-lotus chain elements and on the shoulder tongues pattern. Under each handles, a configuration of four palmettes and volutes in which intersection a cross on the center. Below the main decoration, two lines, a frieze of upright lotus buds and radiant rays from the foot. On one side, the main decoration consists of three satyrs, one of which wearing panther's skin, playing with Hermes; behind him, a panther. On the other side, the departure of two warriors: an hoplite and an archer with a dog behind them, standing between a veiled woman and a elder. Restored.

Provenance: Private collection, London; acquired on the European art market in the 1980s.

£ 8,000



ATTIC RED-FIGURE LEKYTHOS

Attributed to the Bowdoin Painter, ca. 475 BC

height cm 30; diam. cm 6

A standing woman, depicted in profile, in a domestic scene. The secondary decoration consists of a sequence of palmette on the shoulder, followed by a meander which runs under it. Restored.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s (accompanied by an old photograph that show it).

£ 1,200



23

ATTIC BLACK-GLAZED LEKYTHOS

Attributed to the Bowdoin Painter, ca. 475 BC
height cm 24,5; diam. cm 5

An elegant lekythos, with undecoreted body, except for the shoulder, which has a band of vertical and parallel lines and a branch of palmettes.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 600



24

ATTIC RED-FIGURE LEKYTHOS WITH ATHENA AND ATHANASIA

Attributed to the Nikon Painter, 470 - 450 BC
height cm 28; diam. cm 6

Enclosed between two flags of menanders, the Goddess Athena is depicted standing and armed, while she turns her eyes to a draped figure. She is Athanasia, the personification of immortality. Words of praise are realized among the figures. Restored.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 1,200



25

ATTIC RED-FIGURE KYLIX

Attributed to the Tarquinia Painter, ca. 470 - 460 BC

height cm 10; diam. cm 26

Into the inner tondo, inscribed in a continuous meander, a draped young is turn to a seated one. On the external surface, a sequence of conversation scenes between handcuffed youths; among them, staffs and shields are suspended. Under the handles, specularly arranged, two palmettes. Restored with minor reconstructions.

Provenance: From the collection of a Belgian gentlewoman since 1970s (old family photos that show it).

£ 3,000



26

ATTIC RED-FIGURE COLUMN KRATER

Attributed to the Florence Painter, ca. 460 - 450 BC
height cm 45,5; diam. cm 38; diam. (with handles) cm 43

Outstanding krater with monumental figure. The main decoration consists of a Dionysiac scene, composed by four characters disposed in two specular pairs: on the left a draped bearded satyr, as visible from the pointed ear and the knobbed nose, which is holding a thyrsos; a standing woman, probably a maenad or a priestess, with a flowered branch; on the right, another woman (another maenad or priestess) holding two torches; a bearded man, with thyrsos, probably the God Dionysus. On the opposite site, three standing draped youths, one with a staff and another one with a strigil. Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s (accompanied by an old photograph that show it).

£ 4,000



27

ATTIC RED-FIGURE COLUMN KRATER

Attributed to the Florence Painter, ca. 460 - 450 BC
height cm 38; diam. cm 30; diam. (with handles) cm 35

Very nice krater with the depiction of a dionysiac procession as main decoration. In the central position, the God Dionysus on a mule. On his both sides, two naked satyrs, one depicted dancing and the other one playing the flute. On the opposite side, a woman between two draped figures. Heavily restored, with some reconstructions.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 1,000



28

ATTIC WHITE-GROUND LEKYTHOS

In the manner of the Sabouroff Painter, ca. 470 - 440 BC

height cm 20; diam. cm 3,8

With a standing woman, a priestess, who holds a phiale, depicted during a libation; in front of her, an altar with the ritual fire. Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s (accompanied by an old photograph that show it).

£ 400



29

ETRUSCAN BLACK-FIGURE OLPE

Early 5th century BC

height cm 25; diam. cm 10

Showing two cloaked figures, as they were long shadows. Intact, only a minor lack of paint on the handle.

Provenance: English private collection formed between 1980s and late 1990s.

£ 600



30

ETRUSCAN FISH-PLATE

4th century BC

height cm 5,5; diam. cm 18,5

Extremely rare fish-plate with spiral waves on centre: resembling to that of Genuclia Group. Intact, an insignificant chipping on the foot apart.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 200





31

APULIAN RED-FIGURE VOLUTE KRATER

Last quarter of 4th century BC

height cm 52; diam. cm 26,5

This volute krater is an example of the most typical forms of Apulian pottery production, known as "ornate or monumental style". The characteristic element is the Medusa mask in relief over the handles. On one side, the decoration consists of a naiskos with a standing priestess inside, with her features. The iconography refers to the funerary cult. Above it, on the neck, a female head which blooms from a flowers and tendrils, arranged on the main side. On the other side, a monumental head of a female with sakkos and on the neck a sequence of three palmettes. Under the handles, a large palmetta. Intact.

Provenance: English private collection; formerly in the collection of Dr. W.M., Schweinfurt 1970s - 1980s.

£ 5,000



32

**APULIAN RED-FIGURE BELL
KRATER WITH EROS**

Third quarter of 4th century BC
height cm 22,5; diam. cm 24

Extremely fine krater, intact. The main decoration is arranged on both sides of the body. On one side, there is the depiction of a winged Eros, flying towards left. He holds a situla and a tympanum. On the other side, the head of a woman, in profile, adorned with a diadem, earrings and a necklace. In front of her, a mirror. Published in: A.D. Trendall, *The Red-Figured Vases of Apulia*, III, Oxford 1982, p. 659, n. 99, pl. 245, 3-4. Provenance: English private collection, bought from Arete Gallery in Zurich, on 8 December 1972, copy of the invoice with original old photos taken by Walter Dräyer; on the invoice is written: "Professor Dr. A.D. Trendall, Australia, will give an exact classification on the painter. We have sent him photographs".

Provenance: English private collection, bought from Arete Gallery in Zurich, on 8 December 1972, copy of the invoice with original old photos taken by Walter Dräyer; on the invoice is written: "Professor Dr. A.D. Trendall, Australia, will give an exact classification on the painter. We have sent him photographs".

£ 2,500





33
APULIAN RED-FIGURE BELL KRATER

Mid 4th century BC
height cm 28,5; diam. cm 32

The decoration is quite common in the Apulian red-figure manufacture and it consists of a Dionysiac/offering theme. To the right is a woman, depicted holding a thyrsus, and in the other a garland. She is adorned with bracelets, necklaces, earrings, and a headpiece. In front of her, a winged erote, seated, holding a phiale. On the opposite side, two draped youths fronting each other, with a rod and a votive box; an altar between them. Restored.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 2,000



34
APULIAN RED-FIGURE BELL KRATER

Late 4th century BC
height cm 27; diam. cm 31

The main decoration is arranged on one side and presents a dyionisiac theme. A dancing maenad moves towards left, holding a patera and a thyrsus. She is looking a man behind her, who is naked, with a coat draped around his arms and floreal wreath on his head. He holds a cista and a thyrsus too. On the other side, two draped youths fronting each other, with a rod and a votive box; an altar between them. The accessory decoration consists of a laurel branch which runs above the rim, a palmette over the handle and a ribbon of meanders on the lower section. Intact.

Provenance: English private collection; formerly in the collection of Dr. W.M., Schweinfurt 1970s - 1980s.

£ 3,000



35

APULIAN RED-FIGURE KNOB-HANDLED PHIALE

Last quarter of 4th century BC

height cm 11,5; diam. cm 31,5

In the tondo, a woman is seated on a rock, facing left; she holds a votive box and a garland and she wears a long kithone and jewellery. On the external surface, two figure, specularly arranged: a seated winged figure with cista; a seated woman, a maenad, with a phiale and ritual instruments. The secondary decoration consists of: a laurel branch and wavy band on the inner surface; palmettes under the handles. Intact, only one handle restored on body.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s (accompanied by an old photograph that show it).

£ 800



36

APULIAN RED-FIGURE STEMLESS KYLIX

Mid 4th century BC

height cm 6,5; diam. cm 23

Very nice stemless kylix decorated only in the inner surface, with a beautiful winged Eros. The figure is seated on a drapery and holds a phiale and a wreath. Near him, an amphora. Stylized vegetal motives and a wavy band complete enrich the decoration. Restored.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 600



37

APULIAN RED-FIGURE PANATHENAIIC AMPHORA

Last quarter of 4th century BC

height cm 49,5; diam. cm 14,5

Large amphora decored on both sides. On one side, there is the depiction of a winged Eros, seated on a support which is covered by a drapery. The character is richly adorned with a necklace, bracelet and shoes and he is holding a mirror in his left hand. On the knees, a small stair. On the opposite side, a female head, with a sakkos with radiant elements, earrings and necklace. The secondary decorative patterns are composed by: large palmettes and tendrils under the handles; a zig zag band wich runs under the characters; a stylized petals, a wavy line under a opened palmetta, on the neck; a laurel tendril on the rim. Intact, only a minor chipping on body and some insignificant discoloration.

Provenance: English private collection; formerly in the collection of Dr. W.M., Schweinfurt 1970s - 1980s.

£ 2,500

38

APULIAN RED-FIGURE PELIKE

Near to the Painter of the Berlin Dancing Girl, ca. 430 - 410 BC

height cm 26,5

A particular, very rare, representation: a woman proffering a traveling kit to a seated men. A minor restoration on the foot.

Provenance: Property of an English fashion and textile designer, said to been given to her as gift in the 1980s.

£ 2,000



39

APULIAN RED-FIGURE TREFOIL OINOCHOE WITH SEATED DIONYSOS

4th century BC

height cm 10

Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 200



40

APULIAN YELLOW-SLIPPED EPICHYSIS

Late 4th - early 3rd century BC

height cm 28,5

Very rare example of yellow-slipped pottery. The fabric and the form are not so usual in Apulia manufacturing, in fact the yellow-slip typically occurs in oinochoai and paterae. Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 300



41

APULIAN BELL KRATER IN GNATHIA STYLE

Laurel Spray Group, ca. 350 - 325 BC

height cm 24; diam. cm 31

Very fine bell-krater, with glossy glaze and polychrome painted decoration consists of ovuli, lines and dots under the rim and branches of vines heavy with grapes; on center, a double handled krater, in which the sweet nectar of the grapes is collected. Intact.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 2,000



42

APULIAN PELIKE IN GNATHIA STYLE

Late 4th - early 3rd century BC

height cm 26,4; diam. cm 12,2

Characterized by the typical decorative motif the female head, in profile, richly adorned, among vegetal branches.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 400



43

APULIAN BLACK-GLAZED SKYPHOS IN GNATHIA STYLE

340 - 320 BC

height cm 11,2; diam. cm 9,7

Characterized by the double horizontal vine shoot, composed of a straight branch from which leaves, tendrils and hanging bunches branch off; two similar vertical shoots descend and frame the representation of an alabastron and of a wreath. Intact.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 300



44

APULIAN TREFOIL OINOCHOE IN GNATHIA STYLE

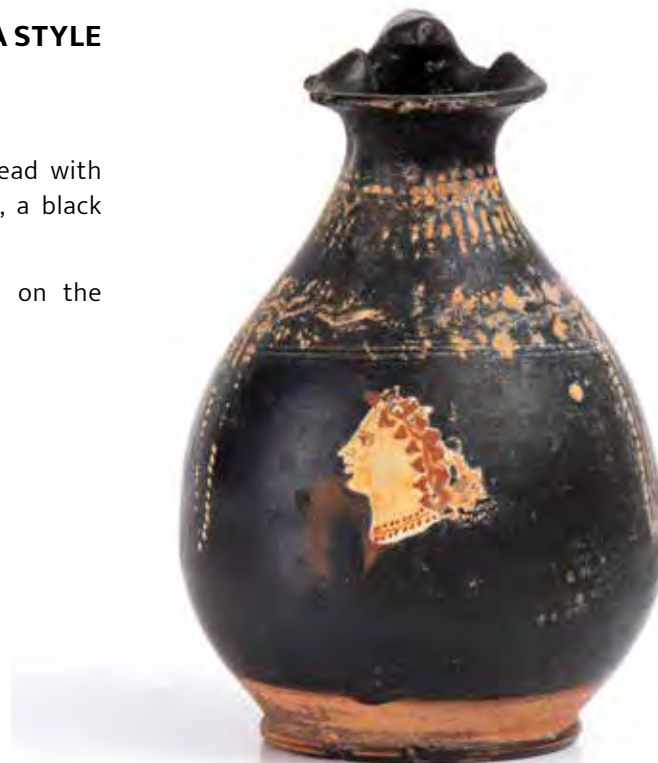
Near to the Konnakis Painter, ca. 375 - 350 BC

height cm 13

On the body, within vines branches, a female head with necklace and ivy wreath. Under the vessel's foot, a black painted mark in the shape of a branch. Intact.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 200



45

APULIAN TREFOIL OINOCHOE IN GNATHIA STYLE

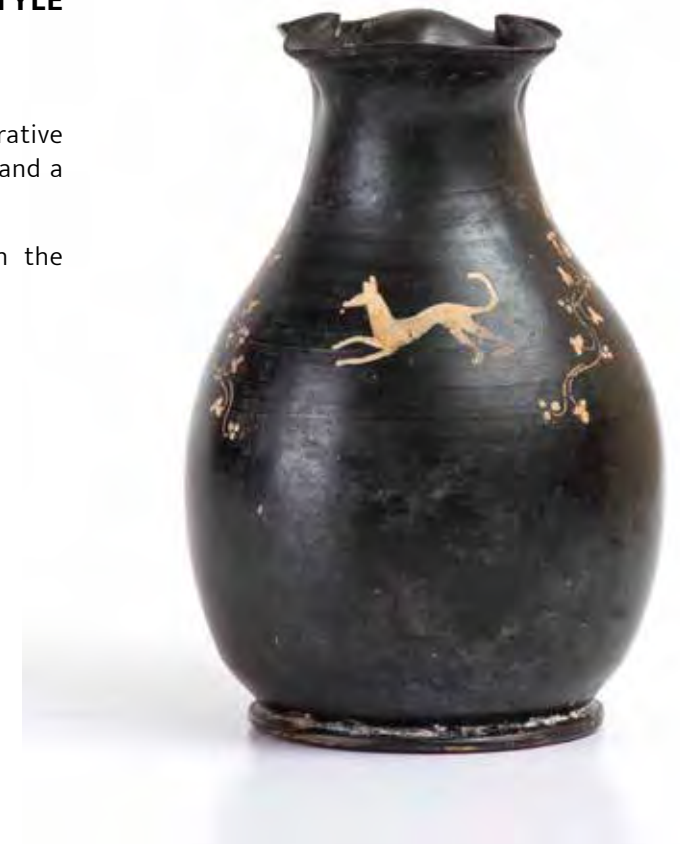
Second half of 4th century BC

height cm 15

Very elegant oinochoe, with glossy black glaze and decorative motif in white, characterized by two vines branches and a running dog on center. Intact.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s.

£ 200



46

APULIAN OVER-PAINTED CUP-SKYPHOS WITH RUNNING HARE

4th - 3rd century BC

height cm 5,2; diam. cm 10

Intact.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 200



47

CANOSINE RED-FIGURE FISH PLATE

Attributed to the Black and White Stripes Painter of the Hippocampus Group, late 4th century BC

height cm 4,5; diam. cm 19,5

On the surface, three large fishes, one of them is a monkfish; they are spaced out by three waves, departing from the central recess. Restored, as visible from the upper section of one fish.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 1,800



48

PROTO-LUCANIAN RED-FIGURE PHIALE

4th century BC

height cm 10,5; diam. cm 16

With double handles, dotted, and characterized by a female head in profile, with richly adorned sakkos, radian stephane and jewellery; around her, stylized volutes and flowers. The secondary decoration consists of a wavy circle and a laurel branch. Intact.

Provenance: English private collection; formerly in the collection of Dr. W.M., Schweinfurt 1970s - 1980s.

£ 600

49

GROUP OF APULIAN AND CAMPANIAN VESSELS AND FRAGMENTS

5th - 4th century BC

This large lot is composed of a rich group of vessels, which are interesting examples of the Apulian and Campanian manufacture. The lot includes a red-figure restored krater, calyx type, lids and various fragments of kylikes or skyphoi, amphorae, olpai and kraters. Several fragments are also in black-figure. The iconographic themes refer to the Dionysian and ritual sphere.

Provenance: Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari. repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.

£ 2,500



50

GROUP OF CANOSINE AND APULIAN VESSELS AND FRAGMENTS

4th - 3rd century BC

This large lot is composed of a rich group of vessels, which are interesting examples of the Apulian polychrome pottery, from Canosine, Daunian and Gnathia manufactures. The lot includes fragments and partially preserved vessels, as: skyphos, cup-skyphos, jugs, oinochoai, olle, lebes and lekanis lids, cups; rare examples of thymiaterions, an altar, a standing winged goddess, doves and pome, typical of the Canosine figurative vases.

Provenance: Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari. repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.

£ 2,000

51

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£ 2,000



52

DAUNIAN OLLA

Apulia, Subgeometric Period I, ca. 550 - 400 BC
height cm 22; diam. cm 24,5

Characterized by the typical broad funnel-shaped rim, the globular body and a pair of stylized animal protome between the arched handles. Sporadic lacks of the original colours and partially restored rim.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 200



53

DAUNIAN OLLA

Apulia, Subgeometric Period III, ca. 400 - 300 BC
height cm 26,5; diam. cm 19

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 200

54

DAUNIAN OLLA

Apulia, Subgeometric Period IIIb, ca. 350 - 300 BC
height cm 29,5; diam. cm 16,5

Characterized by two zoomorphic protome between handles.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 300



55

DAUNIAN KYATHOS

Apulia, Subgeometric Period II, ca. 550 - 400 BC
height cm 13,5; diam. cm 13,5

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 250



56

GREEK HELLENISTIC FLORAL PEDESTAL DISH

4th century BC
height cm 7; diam. cm 17

Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 120



57

GREEK HELLENISTIC BLACK-GLAZED STEMLESS KYLIX

South Italy, 4th century BC
height cm 5,5; diam. cm 12

With a stamed decoration on the inner surface, characterized by radiant petals and leaves.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 60



58

GREEK HELLENISTIC BLACK-GLAZED LEBES WITH LID

South Italy, 4th century BC
height (with lid) cm 11; diam. cm 4,5

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 150



59

GREEK HELLENISTIC BLACK-GLAZED GUTTUS

South Italy, 4th century BC
height cm 6,3; diam. cm 11

With Greek letters in the inner rim. Intact.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 60



60

GREEK HELLENISTIC BLACK-GLAZED GUTTUS WITH SILENUS

South Italy, 4th century BC
height cm 12

Intact, with minor cooking cracks.

Provenance: Private collection, London; acquired in Brussels from Alara Gallery on 1994; formerly in an old German collection (Düsseldorf).

£ 200



61

GREEK HELLENISTIC BLACK-GLAZED PINE CONE MOULDED JUG

South Italy, 4th century BC
height cm 8,5, diam. cm 6,5

Intact.

Provenance: Property of a gentleman; acquired on the European art market between 1980s and 1990s

£ 80



62

ROMAN “DRESSEL 2-4” TYPE AMPHORA

1st century BC - 1st century AD
height (amphora) cm 102; height (with stand) cm 107; diam. cm 12,5

Its production was located in central Tyrrhenian area and in Spain and documents the growth of the wine trade within the Roman Provinces. Intact; on the shoulder a small circular stamp with the letter D. The encrustations visible on the vessel's surface are caused by centuries of wear in the marine environment.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 800



63

ROMAN “GAULOISE” TYPE AMPHORA

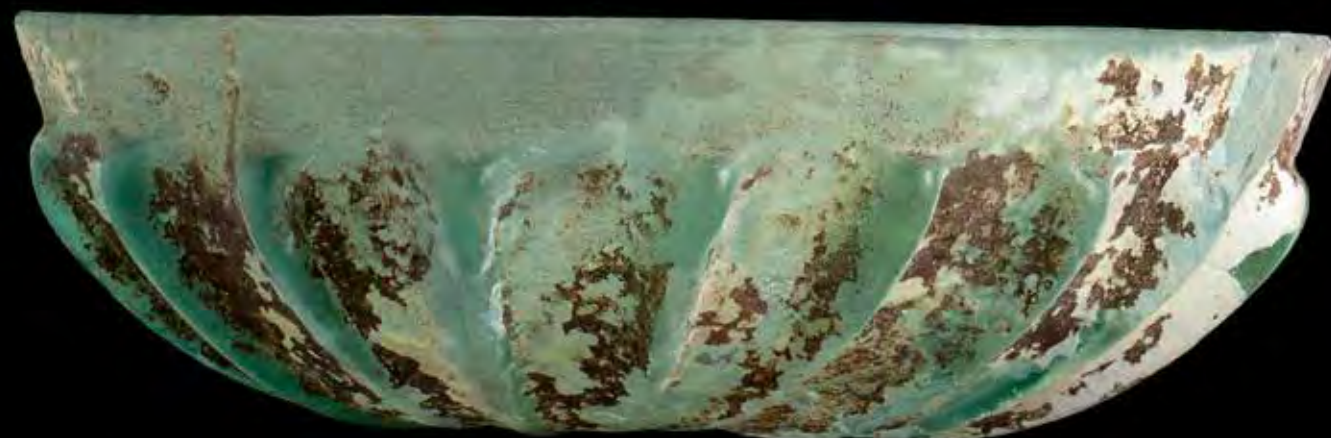
2nd - 3rd century AD
height (amphora) cm 59; height (with stand) cm 73; diam. cm 11

Restored by fragments, with few missing pieces. The encrustations visible on the vessel's surface are caused by centuries of wear in the marine environment.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 550





64

ROMAN GLASS RIBBED BOWL

1st -3rd century AD
height cm 4,5; diam. cm 15,3

Beautiful ribbed bowl of a transparent bluish-green glass, with sporadic iridescence. Intact.

Provenance: English private collection, purchased from Pierre J. Farrah in Beyrouth on 28 December 1960 and accompanied by an old photograph showing it.

£ 120



65

ROMAN OIL LAMP WITH GLADIATORS

1st - 2nd century AD
length cm 9,5

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 60



66

ROMAN MULTINOZZLED OIL LAMP

2nd - 3rd century AD
height cm 10,5; length cm 14,5

Characterized by multiples nozzles. A moulded decoration is arranged on the surface; the depiction is complex and probably it is the representation of Europa's myth. Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 120



67

AFRICAN RED SLIP OIL LAMP WITH PALM TREE

4th - 6th century AD
height cm 4,5; length cm 11,3

Intact and with the manufactures name on rear.

Provenance: From the collection of a Diplomatic family since 1980s.

£ 30



68

AFRICAN RED SLIP FLASK

Workshop of Navigius, 270 - 320 AD

height cm 25,5; diam. cm 5,5

Roman mould-made flask, in a shape of a young man head. Great attention to the details, as visible from the hairs and eyebrow. Some scattered cracks and abrasions.

Provenance: From the collection of a Diplomatic family since 1980s.

£ 100



69

BYZANTINE AMPHORA

5th - 7th century AD

height cm 57; diam. cm 14

Characterized by loop handles and by a bullet-like shape, with deeply incised ridges around the all body. This type is widespread in the Eastern Mediterranean and in the Black Sea. The encrustations visible on the vessel's surface are caused by centuries of wear in the marine environment.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 450

MARBLES AND INSCRIPTIONS



70

CYCLADIC MARBLE KANDILA

Early Cycladic I, ca. 3200 - 2700 BC
height cm 20; diam. cm 10

The kandila is characterized by: the trunconical neck fitted with a small rounded lip; the bulbous body with a narrow and flat shoulder; the triangular shaped foot; four small vertical handles with holes, which served to suspend and/or transport the container with a cord. The vessel is intact, with only some abrasion on the rim.

Provenance: English private collection, with a declaration of Elie Borowski, Basel 30th November 1972.

£ 1,500



71

CYCLADIC MARBLE BEAKER

Early Cycladic I, ca. 3200 - 2700 BC
height cm 16; diam. cm 12

It was designed for suspension and intended as a liquid container. The beaker is one of the most elegant vessel forms developed by Cycladic manufacturing. The vessel is intact, with only some abrasions.

Provenance: English private collection, with a declaration of Elie Borowski, Basel 30th November 1972.

£ 1,500



73

GREEK ATTIC MARBLE HEAD OF A WOMAN

4th century BC

height (head) cm 31; height (stand) cm 12; length cm 17 x 17

Larger than life-size Attic marble female head, perhaps of a goddess. The oval is elongated, with full cheeks and round chin. Eyes and eyelids are delicately molded, creating the effect of a deep gaze and a feeble smile. The forehead is framed by fine and soft locks tied back, that allow us to glimpse the ears. The face is partially damaged by ancient injuries: an ancient restoration made on back and top of the head is still visible through the traces of the Gradina (or tooth chisel) and the oxide of an iron pin. Published in the catalogue: Oliver Forge, Brendan Lynch: The Ancient World. From Mesopotamia to Coptic Egypt, London 30 June - 7 July 2017, n. 37.

Provenance: English private collection; bought from Godson & Coles, London, 2002; acquired from a regional auction where it had been consigned for sale from a deceased's estate, it is said owned by an English noble family who preferred to remain anonymous, descendant of a contemporary Lord Elgin's archaeologist.

£ 18,000



74

GREEK HELLENISTIC MARBLE PORTRAIT OF A GODDESS

2nd - 1st century BC

height cm 10 (cm 19 with Iron support)

Even if it is preserved only a portion, as a mask, this head preserves its beauty and it's possible appreciate its high artistic quality. This small head has a naturalistic visage, with rounded forehead, large lidded almond-shaped eyes and fine brow-line that arches gracefully and merges with the bridge of her nose. Provided with an iron museal stand.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 2,000



75

ROMAN MARBLE PORTRAIT OF A WOMAN

Julio-Claudian Period, 1st century BC - 1st century AD
height cm 25

The Roman lady is represented with the oval face characterized by rounded chin and slightly-full lips. The eyes are framed by thin modelled brows, arching gracefully and merging with the bridge of her nose. On the short forehead, the wavy hairs are center parted, with the individual strands delineated, which are elegantly pulled back to the nape, in origin probably collected in a chignon. The head is rendered with great restraint and an admirable mixture of realistic and idealized forms, recalling the expressions of beauty in vogue during the late Augustan time and the first decades of Julio-Claudian period.

Provenance: Ex Sotheby's, London 10-11 December 1992, lot 490.

£ 12,000



76

ROMAN MARBLE PORTRAIT OF A CHILD

1st century BC - 1st century AD

height cm 21 (cm 26 with Iron support)

Beautiful portrait of a child caught in the transition to his second childhood. The portrait is characterized by a particular rendering of the physiognomy; the executive details are reminiscent of the early childhood portrait of the Julio-Claudian period. Provided with an iron museal stand.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 8,000



77

ROMAN MARBLE HUNTER

1st - 3rd century AD
height cm 46,5 (cm 48,5 with Iron support)

Portrayal of a young man, an hunter, as suggested by the game he carries with him. The emaciated body is covered by a robe of animal skin. The strong aesthetic realism that pervades this statue recalls the naturalism of bronze production in Roman times. A close comparison, a twin and specular statue of the same workshop, is preserved in the Barnes Foundation, Philadelphia, Pennsylvania (A231); so, this specimen could be part of a statuary group representing some Divine Twins. Provided with an iron museal stand.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplom

£ 12,000



78

ROMAN MARBLE TORSO OF HERCULES

1st - 2nd century AD

height (bust) cm 14; total with stand cm 14; length max cm 15

Despite the small size of the torso, the execution of the anatomical features is made with great skill. One immediately recognizes the representation of Hercules known as "Farnese" or "Weak" iconographic type. It represents a mature Hercules, muscular, but tired. The torso is slightly tilted forward, suggesting the presence of the club that, as also in the most known representations, acts as his support.

Provided with a Peperino Grigio stone long stand. Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 1,800



79

ROMAN MARBLE FOOT

1st century BC - 1st century AD

height cm 9; length cm 18

Set on a platform base, this right foot is naturalistically carved, as visible from the details of its toes and nails.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 800



80

ROMAN MARBLE LEG

1st - 3rd century AD

height cm 75; length cm 31

Life size standing marble leg laying on support, probably a tree-trunk. It is realized with a particular attention to the anatomy, emphasized by the slow light slipping.

Provenance: English private collection, Kent.

£ 600

81

ROMAN MARBLE MODEL OF A TEMPLE PODIUM

1st - 2nd century AD

height cm 15; length cm 21,5

Originally a stand belonging to a cult image perhaps linked to the sea, this miniature temple podium has a frontal staircase (perron), dolphins and sea monsters on sides.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 2,000



82

ROMAN MARBLE OSCILLUM FRAGMENT

ca. 1st century AD

height cm 16,5, length cm 11, wide cm 2,5

Usually placed in the Roman villa, decorated reliefs with a forepart of an hare moving to the right on one side, the other side with the rear of a swimming dolphin.

Provenance: Ex ACR Auctions, E-Auction 29, Munich 21 September 2015, lot 390.

£ 200



83

ROMAN MARBLE TUSCANIC CAPITAL

Julio-Claudian Period, 1st century BC - 1st century AD
height cm 39, diam. base 46, length cm 65 x 65

Of particular beauty and compositional complexity, this capital in Proconnesian marble presents elements dear to the stone tradition of the Augustan period - such as ionic kyma with thin shells adhering to the ovule and open and closed palmettes, alternating with water leaves - which are here, however, interpreted in a new and detailed key that suggests a reworking of the structure for a second use.

Provenance: From a collector-entrepreneur of the past who lived between the US and Europe, bought in the 1980s.

£ 5,500



84

ROMAN MARBLE CORINTHIAN CAPITAL ADAPTED TO TABLE

Flavian Period, 1st century AD
height (capital) cm 40; height tot. cm 75; diam. cm 48; round
glass top diam. cm 130

A very nice modern table, composed of a wooden covered with marble stepped base, equipped with wheels, and an upper wooden covered with marble disc that acts as a support for the glass top. As leg, a portion of a Roman Marble Capital.

Provenance: English old private collection since 1980s, London.

£ 2,000





85

ROMAN MARBLE COLUMN WITH LEAVES

1st - 2nd century AD

height cm 55

Provenance: English private collection, Kent.

£ 2,000

86

ROMAN FLUTED COLUMN IN CIPOLLINO MARBLE

1st - 2nd century AD

height cm 47

Provenance: English private collection, Kent.

£ 2,500



87

ROMAN BASALT ALTAR WITH HELIOPOLITAN DEITIS

2th - 3rd century AD

height cm 40

On each side a portrayal of deity: Apollo Helios, nimbate and radiate; a female head that reminds the Syrian goddess Aphrodite - Astarte; a diademed bearded man with short wavy hair, probably resembling to Zeus Helios; finally Tyche, with turret crown. The whole enriched by repetition of symmetrical couple of stylized phytomorphic elements. A sacre altar of the Roman Province of Syria, an extremely rare specimen, maybe the only one in private hand, beautiful example of the Roman-Oriental Religious syncretism.

Provenance: Property of an Italian Noble family since 1980s; with an expert report dated 2005; sold with an export licence issued by the Republic of Italy.

£ 4,000





88
**ROMAN MARBLE ALTAR OF
THE GENS SCETASIA**

1st - 2nd century AD
height cm 36; length cm 46; wide cm 29

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 3,000

89
**ROMAN MARBLE GRAVESTONE
OF OFILLIA TYCHE**

2nd - 3rd century AD
height cm 46 (cm 48,5 with Iron support); length cm 46,5; wide cm 2,5-6

Provided with an iron museal stand.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 2,000



90
**ROMAN LIMESTONE
GRAVESTONE
OF COTTIA AMANDA**

1st - 2nd century AD
height cm 52,5; length cm 63,5; wide max cm 10

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 1,000

91
ROMAN MARBLE GRAVESTONE

3rd - 4th century AD
height cm 37; length cm 38; wide cm 3,5

Made reusing a marble threshold; antique patina and old plaster restorations.

Provenance: English private collection, acquired by the current owner in Munich in 1990s.

£ 1,000



92

ROMAN MOSAIC FLOOR

2nd - 3rd century AD

height cm 78; length cm 103; wide cm 3,3

Beautiful fragment of Roman mosaic floor corner in a modern frame. The decoration consists of black and white tesserae, composing a vegetal scrolls, in which birds are arranged on.

Provenance: From the collection of Mr. U.C., started during 1950s in Brussels; then, collection supplemented by Diplomatic sons until the late 1990s.

£ 2,000



93

LITHOTHÈQUE

21th century

diam. cm 45

Collection of ancient and rare marbles, polished in modern times and arranged in a black frame as precious furnishing; this lithothèque, also called marmothèque, contains several samples of ancient Roman and Greek marbles described by Professor Raniero Gnoli with references taken from his book “Marmora Romana”, published in three edition (1971, 1988, 2018). 1) Breccia di Sciro con elementi alabastrini MR pp. 232 sgg. 2) Breccia verde egiziana MR pp. 117-121 3) Granito bianco e nero della Colonna MR pp. 152 4) Giallo antico MR pp. 166-168 5) Bianco e nero antico MR pp. 196-198 6) Granito della sedia minuto MR pp. 153-158. 7) Breccia di Sciro MR p. 232 e sgg.

£ 1,100

94

LITHOTHÈQUE

21th century
diam. cm 45

Collection of ancient and rare marbles, polished in modern times and arranged in a black frame as precious furnishing; this lithothèque, also called marmothèque, contains several samples of ancient Roman and Greek marbles described by Professor Raniero Gnoli with references taken from his book "Marmora Romana", published in three edition (1971, 1988, 2018). 1) Verde antico MR pp. 87-90; 162-165 2) Broccarello di Spagna MR pp. 210-211 3) Portasanta MR pp. 172 e sgg. 4) Bianco e nero antico MR pp. 196-198 5) Pavonazzetto MR pp. 169 e sgg. 6) Alabastro di Palombara MR pp. 225-227.

£ 1,100



EGYPT TO EAST

95

CYPRLOT AMPHORA WITH NIPPLES BASE

Early Bronze Age, ca. 2400 - 1900 BC
height cm 26; diam. cm 11

Intact.

Provenance: English private collection, according to the heirs possibly purchased in some auction or Art Gallery during 1970s-1980s.

£ 100



96

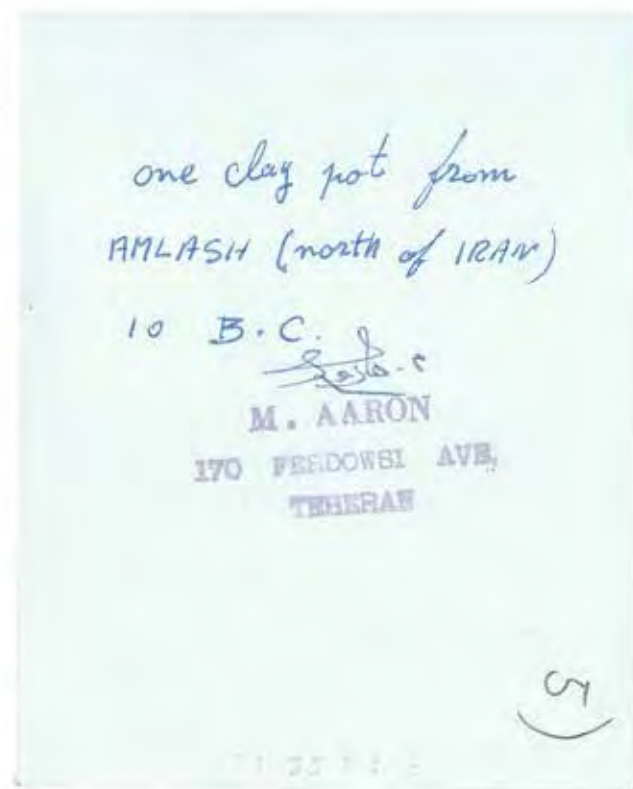
**NEAR EASTERN EARTHENWARE
JUGLET**

Tell el-Yahudiyeh, 1600 – 1050 BC
height cm 16

Characterized by a tapered globular body, with short cylindrical neck single applied double-handle. The decoration consists of incised geometric decoration comprising bands of punctured dots. It is a distinctive ceramic ware of the late Middle Bronze Age / Second Intermediate Period. The ware takes its name from its type site at Tell el-Yahudiyeh in the eastern Nile Delta of ancient Egypt, and is also found in a large number of Levantine and Cypriot sites.

Provenance: English private collection, purchased in Tehran from Monouchehr Soleiman Aaron in the 1970s, accompanied by a Polaroid with the word "from Amlash (north of Iran)".

£ 130



97

**EGYPTIAN TURQUOISE GLASS PASTE
TORPEDO FLASK**

New Kingdom, ca. 1300 BC
height cm 7; diam. cm 2

Small tapered body, with a pointed end; on shoulder, two ovoid horizontal handles.

Provenance: French private collection acquired at Galerie Art Olympia on 25 June 1985; ex collection of Revelli Countess.

£ 2,000



98

EGYPTIAN BLUE ENAMEL BREASTPLATE

New Kingdom, 19th dynasty, ca. 1321 - 1186 BC
height cm 13; length cm 15; wide max 1,5

On the main side are depicted the solar boat and two seated gods, Isis and her sister Nephtid. The two goddesses are in adoration before the god Khepri and witness his birth. In origin, inside the cavity, housed the beetle. On the opposite side, the representation of Anubis, Osiris and Horus, with their names in hieroglyphic. Among the funerary and magic protection productions, the pectoral plates are quite rare. Originally they were worn on the breastplate, at heart level. Their use is attested in the New Kingdom and their function is described in the XXVI Chapter of the Book of the Dead. Published: E. Bresciani, Dall'Egitto del Nuovo Regno un pettorale di fayence inedito, Numismatica e Antichità classiche, Vol. XXXIV, 2005, p. 11.

Provenance: Monte Carlo, private collection built up in the 60s and 90s.

£ 400



99

EGYPTIAN OBSIDIAN TORPEDO FLASK

Third Intermediate Period, 22nd - 23rd dynasty, ca. 9th - 8th century BC

height cm 8,5; diam. cm 2

With tapered belly and pointed end. Lateral handles with duck heads, with horizontal shoulders, forming a right angle with the belly; short and slightly flared neck; flattened lip. Intact.

Provenance: French private collection acquired at Galerie Art Olympia on 25 June 1985; ex collection of Revelli Countess.

£ 4,000



100

EGYPTIAN MASK IN FAIENCE BEADS

Late Period, ca. 664 - 332 BC

height cm 10; length max cm 13

Ornamental element, usually placed on the mummy's head, to reproduce the face of the deceased.

Provenance: Monte Carlo, private collection of Madame V., built up in the 60s and 90s.

£ 400

101

EGYPTIAN FAIENCE FLASK WITH BABUINE

Ptolemaic Period, ca. 332 - 30 BC

height cm 4,5

Provenance: Monte Carlo, private collection of Madame V., built up in the 60s and 90s.

£ 400



102

EGYPTIAN FAIENCE FLASK WITH BES PROTOME

Ptolemaic Period, ca. 332 - 30 BC

height cm 5,5

Provenance: Monte Carlo, private collection of Madame V., built up in the 60s and 90s.

£ 400

103

EGYPTIAN FAIENCE FLASK WITH UDJAT EYE

Ptolemaic Period, ca. 332 - 30 BC

height cm 5,7

Provenance: Monte Carlo, private collection of Madame V., built up in the 60s and 90s.

£ 400



104

COLLECTION OF FIVE EGYPTIAN ù FAIENCE AMULETS

Ptolemaic Period, ca. 332 - 30 BC
height max cm 3,2; length max cm 4

In the shape of a gazelle, Sekhmet goddess, a lion, Thot baboon protected by a ram and a dwarf with ram's head.

Provenance: Monte Carlo, private collection of Madame V., built up in the 60s and 90s.

£ 400



105

COLLECTION OF THREE IMPORTANT EGYPTIAN FAIENCE AMULETS

From New Kingdom to Ptolemaic Period, 16th century BC - 1st century BC
height max cm 7; min cm 3

An egyptian New-Kingdom blue faience glazed fragmentary amulet of Thot ibis, a Ptolemaic Shu god, and finally a seated Renenut with child: the snake-headed goddess is depicted seated on a throne breastfeeding his son the god Nepri (missing head). Behind, a back pillar with an inscription: ink ir s'a, ' -i n pr-f mn : « it's me who creates countryland, I'm useful when she also comes out ». The iconography is referrable to the Isis lactans. Published in: E. Bresciani, Un petit groupe d'amulettes et d'objets relatés, Etudes et Travaux XXI, Centre d'Archéologie de la Méditerranée de l'Académie polonaise des Sciences, 2007, p. 22.

Provenance: Monte Carlo, private collection of Madame V., built up in the 60s and 90s.

£ 800



106

COLLECTION OF FOUR EGYPTIAN FAIENCE UDJAT EYES

Ptolemaic Period, ca. 332 - 30 BC
length max cm 3; min cm 1

Provenance: Monte Carlo, private collection built up in the 60s and 70s.

£ 200



107

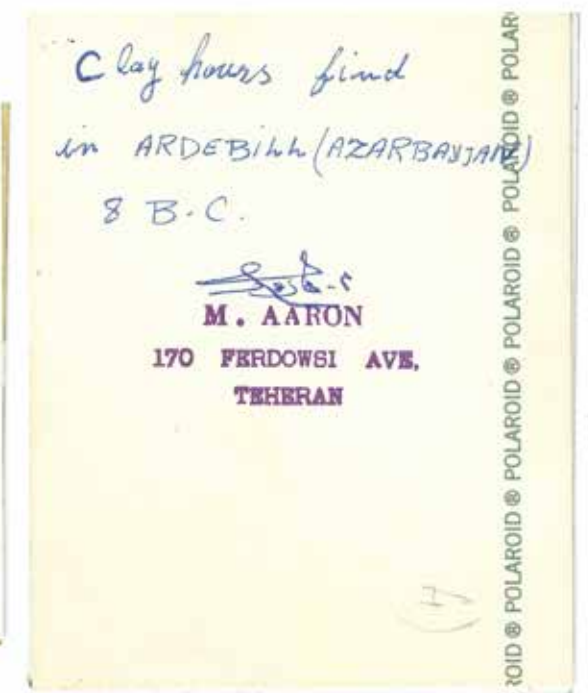
EARLY PARTHIAN TERRACOTTA HORSE

North Iran, beginning of 3rd century BC
height cm 21,5; length cm 30

Large and powerfull terracotta standing figure of a horse, characterized by the typical swollen of front and rear parts the body. Intact, with the original polychromy preserved.

Provenance: English private collection, purchased in Tehran from Monouchehr Soleiman Aaron in the 1970s, accompanied by a Polaroid with the word "find in Ardebil (Azarbayjan)".

£ 400



108

PARTHIAN BURNISHED HORSE-SHAPED JUG

North Iran, 3rd - 1st century BC
height max cm 20

Provenance: English private collection, purchased in Tehran from Monouchehr Soleiman Aaron in the 1970s, accompanied by a Polaroid with the word “find in Ardebil (Azarbayjan)”.

£ 300



109

IRANIAN BUFF WARE BOWL

Nishapur, 9th - 10th century AD
height cm 8; diam. cm 20

Characterized by a polychrome decoration composed by wild animals and persian inscriptions, under transparent glaze.

Provenance: English private collection, purchased in Tehran from Monouchehr Soleiman Aaron in the 1970s, accompanied by a Polaroid with the word "from Nishabur".

£ 300



Clay human statue
from ARDEBIL
(AZERBAIJAN)

8 B. Q.

M. AARON
170 FERDOWSI AVE.
TEHERAN



Clay hours find
in ARDEBILH (AZARBAYJAN)
8 B.C.


M. AARON

170 FERDOWSI AVE,
TEHERAN

TERMS AND CONDITIONS

This notice is addressed by Bertolami Fine Arts LTD to any person who may be interested in a Lot. Any additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. The terms and conditions of sales applied to both floor and online Bertolami Fine Arts LTD sales are the ones on the bertolamifinearts.com site and not those published in the printed catalogs.

1. OUR ROLE

In its role as Auctioneer of Lots, Bertolami Fine Arts LTD acts solely for and in the interests of the Seller. Our experts are available to prospective buyers to provide information about lots for sale. The Seller has authorized Bertolami Fine Arts LTD to sell the Lot as its agent on its behalf and, save where we explicitly make it clear to the contrary, Bertolami Fine Arts LTD acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf. Bertolami Fine Arts LTD does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a Lot and buy it, at that stage Bertolami Fine Arts LTD does enter into an agreement with the Buyer. The terms of that contract are set out in our Buyer's Agreement, which you will find beneath.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue, Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the color(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price. It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The Catalogue contains a description of our experts and an image about each Lot.

Estimates

The estimate is printed beside the description. Estimates are only the result of negotiations between Bertolami Fine Arts LTD and the Seller. They does not take into account any VAT or Buyer's fees. The estimate of each lot is in pound.

Condition Reports

Bertolami Fine Arts LTD can give to all customers the Condition Report on each lot. If so requested, this will be provided by Bertolami Fine Arts LTD on behalf of the Seller free of charge.

The Seller's responsibility to you

The seller undertakes to respect all contractual obligations listed here relating the sale of the items in the auction.

Bertolami Fine Arts LTD's responsibility to you

Bertolami Fine Arts LTD acts as an intermediary for the sale and it commits itself to allow analysis, study or test for the interest of the seller and buyer unless they are invasive or damaging the item.

Alterations

Descriptions and Estimates may be amended at Bertolami Fine Arts LTD discretion from time to time by notice given orally or in writing before or during a Sale or by publication. Each lot is available for examine before the sale.

Reserve Price

BFA may accept absentee bids which are below the reserve price.

If the bidding ends before the reserve is reached, Bertolami Fine Arts will submit the consignor the highest absentee bid below the reserve price received. The decision of the seller will be communicated to the bidder within fifteen days from the auction date.

4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the

Sale has been closed, to put up any Lot for auction again.

Some lots may carry a reserve. The auctioneer reserves the right not to sell an item below the confidential price, or will repurchase the item on behalf of the consignor or of BFA. If a reserve exists the auctioneer reserves the right to bid on any lot on behalf of the consignor up to the amount of the reserve against any floor or mail bidders. The auctioneer also reserves the right to bid on any lot on behalf of BFA. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer's hammer.

Any dispute as to the highest acceptable bid will be settled by the Auctioneer at his or her absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. All estimates are in POUNDS STERLING. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a Sale to any person even if that person has completed a Bidding Form.

Bidding in person

You should come to our Bidder registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £500)

If you wish to bid at the Sale by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Our staff will be available for phone calls in foreign languages as long as previously agreed upon.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interest to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our Website at www.bertolamifinearts.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. For further details, please contact Customer Services of Bertolami Fine Arts LTD.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BERTOLAMI FINE ARTS LTD

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements prior to them being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer’s Agreement, a premium (the Buyer’s Premium) is payable to us by the Buyer in accordance with the terms of the Buyer’s Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer’s Agreement. The following Buyer’s Premium is written within the “information for buyers”.

In order to harmonize tax procedures among EU countries, with effect from 1 January 2001 new rules were introduced with the extension to the Auction Houses of the margin scheme. Article. 45 of Law 342 of 21 November 2000 provides for the application of the scheme to sales concluded in execution of contracts of commission defined:

- private clients;
- clients to tax that the operation subject to the margin scheme;
- Customers who have not been able to deduct the tax in accordance with Art. 19, 19 bis, and 19-bis2 the DPR. 633/72 (which have sold well in free ex-Art. 10, 27-d)
- customers who benefit from the exemption arrangements provided for small businesses in the State of origin.

By virtue of special legislation, in cases mentioned above any VAT tax, or a sum in lieu of VAT, if applicable, it is charged by the Auction House. No symbol will be used for lots sold under the margin scheme.

8. PAYMENT

The payment of the sold lots must be made immediately after the auction and can be made by bank transfer, cash, check, bank check bank account, credit card (Visa or Mastercard). Were exceptional exchange rate variations to occur due to imponderable situations, Bertolami Fine Arts LTD may, at its sole discretion, issue invoices in UK pounds (GBP), US dollars (USD), Euros (EUR).

If the invoices are in terms of Euros or US dollars, we will apply the exchange rate between UK pounds and Euros or UK pounds and US dollars prevailing at the time of the contract of sale (auction date).

Bertolami Fine Arts LTD will bill to the same person that is at the registration of the pallet unless previously agreed otherwise with the Administration.

As required by law, Bertolami Fine Arts LTD is obliged to call for their customers to show an identity document (identity card, driving license, passport) and confirmation of address.

Buyers wishing to pay by bank check must make arrangements with the Administration. It is not possible to deliver the goods before the payment by check or bank draft until encashment of the check, unless otherwise agreed prior to the auction.

You will find the bank details in the invoice.

Payment can be made by Visa or Mastercard only by the cardholder.

Bertolami Fine Arts LTD reserves the right to check the source of the payments received. Bertolami Fine Arts LTD reserves the right to refuse payments received from people different from the purchaser. However, in limited circumstances and in any case with the consent of the seller, Bertolami Fine Arts LTD has the ability to offer buyers it deems reliable the option of paying for goods purchased at cadences deferred. The mode of deferred payment will be set out before the sale. Before considering whether or not to grant deferred payments, Bertolami Fine Arts LTD may ask for references and documentation on the reliability and identity of the buyer. It will not allow anyone to withdraw the lot prior to the payment, unless credit has been granted before the auction.

9. COLLECTION

It is Bertolami Fine Arts LTD policy to request proof of identity on collection of a lot. Lots will be released to you or your authorized representative when full and cleared payment has been received by Bertolami Fine Arts LTD.

10. STORAGE

Storage and handling charges may apply.

For information concerning post sale storage and charges, please contact our Customer office.

11. LOSS OR DAMAGE

Buyers are reminded that Bertolami Fine Arts LTD accepts liability for loss or damage to lots for a maximum period of ten (10) days after the date of the auction.

12. SHIPPING

Bertolami Fine Arts LTD Shipping Department can advise buyers on exporting and shipping property. You can contact the Customer service on the number that you see in our website.

The entire shipment costs are to be paid for by the buyer. Additionally, a form to provide shipping instructions is attached to the buyer’s invoice. Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.

13. THE SELLERS AND/OR BERTOLAMI FINE ARTS LTD’ LIABILITY

Besides the responsibilities and obligations of sellers and Bertolami Fine Arts LTD above, neither sellers nor Bertolami Fine Arts LTD shall be held responsible for any error in the description of the lots or in their estimates for the sale and for any omissions that may result in losses or damage to property or assets to the purchaser.

14.DATA PROTECTION – USE OF YOUR INFORMATION

Were we to obtain any personal information about you, we would only use it in accordance with the terms of our Privacy Policy, subject to any additional specific consent you may have given at the time your information was disclosed.

LONDON SALES

ANCIENT COINS
14th - 15th December 2020

LUXURY WATCHES
December 2020

INVITATION FOR CONSIGNMENT

Ancient & Modern Paintings
Asian & Tribal Art
Modern Art & Design
Silver & Ancient Furniture
Russian Art
Vintage & Luxury Fashion
Militaria
Jewellery & Watches
Antiquities
Ancient & Modern Clyptics
Ancient Coins
Oddities Curiosities & Wonder

+39 (0)63218464 - (0)632609795

INFO@BERTOLAMIFINEART.COM

AUCTION 87 - LONDON

ANCIENT COINS
14th-15th December 2020



SICILY, SYRACUSE, 8 LITRAI UNDER
TYRANT GELON II
ca. 218-214 B.C.

info@bertolamifineart.com





La prego di acquistare per mio conto, i seguenti lotti ai limiti indicati, secondo le condizioni di vendita.
Please, buy the following items on my behalf at your auction sale up to the limits indicated and subject to the conditions of sale.

Nome - Cognome/*First name - Last name*

Indirizzo/Address CAP/ZIP Code

Città/City Nazione/State Ctf - P.IVA

Tel. Cell. Banca/Bank

Documento d'identità/*Identity card*

Email Data/Date firma/Signature

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Desidero pagare nel modo seguente: *If successful, i wish to pay by.*

☐ Bonifico bancario/*Bank transfer*☐ Carta di credito (Visa - Mastercard)/Credit card (Visa - Mastercard)

Numero della carta/*Cardno.*

Data di scadenza/*Expiration date* /

Titolare/Holder

Codice di sicurezza/Security code /

☐ Paypal

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Bertolami Fine Arts Ltd 68 Crockford Park Road | Addlestone KT15 2LU - United Kingdom / T. +44 7737 034525
ACRAuctionsGmbH Sendlinger Straße 24 - 80331 Munich

www.bertolamifinearts.com - info@bertolamifinearts.com

Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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Bertolami
F i n e A r t